Nature delineation in the Meghaduta.

The attitude of the Sanskrit poets, particularly Kalidasa and Bhavabhuti, towards nature is one of intense love and devotion. Through Nature, they look up to the deity presiding over it. Kalidasa refers to the स्थलीदेवताs observing the Yaksha's sufferings with sympathetic tears as big as pearls in their eyes- दृश्यन्तीनां न खलु बहुशो न स्थलीदेवतानां मुक्तास्थूलास्तरुकिसलयेष्वश्रुलेशाः पतन्ति॥. Bhavabhuti similarly makes Vasanti, the first deity an intimate friend of Sita and makes her meet Rama and inflame his passions in Act III. Both these make their heroes suffer their sorrows as human beings and divine consolation comes to them at the critical moment.

Kalidasa in his Raghuvamsa and the Sakuntala makes this nature itself shed tears of sorrow at the sorrow of Sita and Sakuntala.

नृत्यं मयूराः कुसुमानि वृक्षा दर्भानुपात्तान्विजहुः हरिण्यः
तस्याः प्रपन्ने समदुःखभावे अत्यन्तमासीदुदितं वनेऽपि॥

The entire forest weeps at the sorrow of Sita or Sakuntala or यक्ष. The peacocks have somehow come to understand that Sita is banished by Rama, the plants in the forest which have a sisterly affection towards Kalidasa's heroines, are extremely perturbed and shed their flowertears; the deer which were fed by Sita with tender grass in the Dandakaranya are worried and suddenly throw away the half-chewed Darbha grass. Even the peacock which was made to dance daily by Sita to the accompaniment of her तान, puts on a cheerless appearance

अनुदिवसमवर्धयत्प्रियास्ते यमनियमैर्गतमुग्धयौवनेव।
मणिमुकुट इव स्थिरः कदम्बे नदति स एष वधूसखः शिखण्डी॥ III, 18.
स्मरति गिरिमयूर एष देव्याः स्वजन इवात्र यतः प्रमोदमेति॥ II, 20.
सीता तत्र हरिणकैः न विलुप्यते स्म॥ III 21.

Kalidasa does not regard the Megha or the cloud as inanimate, but he makes his Yaksha address the cloud as his most intimate friend and what is more important as the brother of the Yakshastri. The cloud is a husband and most significantly, the Yaksha close his address to the cloud with a sincere prayer that he should never be separated from its wife the lightning. The cloud has

other wives like the rivers whom he is asked to honour in the course of his journey to Alakā. These feed him with sufficient tasty food and are embraced by the husband affectionately. In Alakā there is a kalpa Vṛksha which grant whatever the yakshas or their wives want without any payment even -

वासाश्चित्रं मधुनयनयोः विभ्रमादेशदक्षं
पुष्पोद्भेदं सह किसलयैर्भूषणानां करोति
एकः सूते सकलमबलामण्डनं कल्पवृक्षः ॥

only the path of righteous virtue must be scrupulously followed so that we might deserve the blessings of the supernatural. Bhavabhuti arranges that the river goddesses like Bhāgirathi and Tamasā help Sita in her misery and even the Goddess Earth affords shelter to her inside the recesses for full 12 years and both Gangā and the earth actively aid in the restoration of Sita.

ईदृशो विनिपातोऽपि जायते परमाद्भुतः
यत्रोपकरणीभावमायातीयं विधो जनः ॥

Vāsanti actually requests the trees to welcome Rama with their flowers, the forest breezes to blow scented air, and the birds to welcome him with their songs

दयतु तरवः पुष्पैः अर्घं फलैः च मधुश्रुतः etc III. 24.

and finally Kalidasa declares that the forest of Himalayan arranged a music concert with vocal and instrumental implements singing about the victory of God Shiva over the Tripura Rakshasas. The drama within the drama is enacted under the canopy of heaven in the Bhāgirathi bank itself.

Pārvati, the मधुस्त्री, शकुन्तला, Sita and all the heroines created by Kalidasa or Bhavabhuti love to water the plants, and sport with the deer or the peacocks in the forest. Sita wants in her pregnancy to visit the भागीरथीतीर तपोवनानि and the best scenes in both the dramatists are laid either in the forests or in the palatial gardens. Sri Rama weeps in the second Act: यत्र द्रुमा अपि मृगा अपि बन्धवो मे यानि प्रियासह चरश्चिरमध्यवासं। एतानि तानि गिरिनिर्झर-कन्दराणि गोदावरीपरिसरस्य गिरेः तटानि ॥ Bhavabhuti 2nd act pays homage to the waterfalls and the rivers

एते ते कुहरेषु गङ्गे दनयजे दावरीवारयः ... उत्तालास्स इमे गम्भीरपयसः कृष्णाः सरित्संगमाः ॥. Through nature, the Sanskrit poet looks to Nature's God - सानि इवात्मिन जगति लहवः

BOOK REVIEW.

The classical Drama of India by Prof Henry W. Wells - Published by the Asian Publishing House - Pages 192 - Price Rs 16/-

Indian dramas are deeply based on religious and philosophical thought, observes the author very truly. Sanskrit dramaturgists call the dramatists and poem writers by the same name KAVI and this has been aptly expressed by this enlightened author in the last page: 'Valmiki arranged the final look of his epic as a drama before the book itself was released as a poem. Poetry itself is declared to be a high form of religion; We might add here, of drama also. As a Samaana Dharmaa, to use Bhavabhuti's expression, this author has steeped himself in the spirit and times of the dramatist he is trying to reinterpret from an angle quite different from the one adopted by Orientalists like Keith, Macdonell, Winternitz and others so far.

The learned author seems to have travelled round the Earth, et. trying the dramatic techniques in China, Japan, European countries besides those of India Tibet and Burma. He has himself been the author of several books dealing with poetry, drama and comparative literature. His decision that these plays 'are worthy of a high place among plays in a harvest comprending all times and lands' is interesting reading for us. His comparison of the Elizabethan with the Sanskrit drama clarifying their respective divergent aims is really instructive. Shudraka's Mrichhakatika and Bhavabhuti's Uttararamacharita are singled out as the representatives of the PRAKARANA and NAATAKA types respectively and analysed. The psychological background of these dramas is also fully analysed and even the swooning - as many as 16 times on the stage in the latter - is studied as being derived from a close study of the Aesthetics. Both Kalidasa and Bhavabhuti, the author concludes, must have had personal experience of the stage as supervising the first representations of their plays. The dramas of Bhasa, Kalidasa, Shudraka, Bhatta Narayana and Bhavabhuti are examined. We have great pleasure in commending this informative criticism.

Dr. Venkatakrishna Rao
Professor of Sanskrit
Madras Christian College

1 to 3 Dandapani St
T. Nagar, Madras 17

Humour is described as a mental quality which delights in mirthful and ludicrous ideas. A poet is born not made, and similarly, a witty or a humorous nature cannot be cultivated by anybody, but humour is more emotional and human. At times, it may be tragic and land us in tears. This humour may arise out of the character himself while wit is produced from the character's intellectual attitude to life. The capacity to laugh sensibly and relevantly must be deemed a fine art. Indian humour is generally always characterised by a serenity and sobriety characteristic of the Englishman's wit; wild, cutting, malicious or hurting humour, akin to the Englishman's satire is generally foreign to the Indian genius.

The creative period in Indian literature dominated by Bhasa, Sudraka and Kalidasa could boast of some genuine humour. The later poets, however, came to be dominated by Sastraic ideals and wrote not because of the poetic urge, but because they wanted to parade their knowledge. So wit and humour gradually disappeared as the Sastraic ideal which taught us to regard the world around us as misery-ridden and evanescent in nature came to loom large before the poet.

Humour is thus unfortunately not rising to the excellent level as for example in English. The word generally used in Sanskrit for it is हास्य and the विदूषक is spoken of as the person from which it should emanate. Even the importance of this dramatic character decreased as the Puritanic atmosphere of the Dharmasastras began to dominate the literature and Bhavabhuti for example threw him overboard altogether. The later dramatists who were however partial to the Vidushaka were not as creative as the earliest and their treatment of this personality was rather stale. But fortunately for us the three earliest representatives, Bhasa, Sudraka and Kalidasa had a soft corner toward him; they were also creative and so there is a fresh originality in their treatment of this character. But even by that time, the dramaturgists had

laid down that the Vidushaka must be a glutton, must be monkeyish in appearance, must be illiterate, not knowing even the [illegible] or the Contents of the Epics and so on and Kalidasa's Vidushaka, have fit to Conform to such a description. However the Vidushaka in the first drama Malavikagnimitra is resourceful and witty almost at every stage and one is tempted to hazard the guess that Kalidasa as a young dramatist might have even decided to break away from convention even if need be, to a certain extent, to make his drama more entertaining. But as he grew mature in years, he had to succumb to the ideals of the atmosphere and the importance of the [illegible]orial characters had necessarily to decrease in the other dramas.

The Vidushaka in this first drama is the mainspring of the action and might even be described as being more important than even the hero and the heroine. The luck of the hero has provided him with a dutiful wife, a successful Commander-in-chief and what is more important for our present purpose with a sagacious and alert Vidushaka. The king's harem is dominated by his two wives, Dharini and Iravati. This Dharini's half brother, Virasena has been appointed by Agnimitra as his Commander-in-chief and he is always alert on the frontier. The neighbouring kingdom of Vidisha had been ruled a short while ago by Malavika's father. The latter had another son named Madhavasena whose claim to the throne was challenged by his cousin Yajnasena. Being rather weaker, he appealed to Agnimitra for help, promising his sister Malavika in marriage to him. But before the latter could be escorted to Vidisha Agnimitra's capital for the marriage, Yajnasena had attacked them and even defeated them, taking Madhavasena prisoner. The latter, however, had managed to escape through the ingenuity of the Parivrajika the widowed sister of their father's minister Sumati. The sister was in the meanwhile, rescued by the alert Commander-in-chief, who thought that her superior charms might attract his sister and not knowing her identity, presented her to the Queen. Later of course, he was been able to defeat Yajnasena and at the end of the drama, the kingdom is divided among the two warring cousins who had acknowledged Agnimitra's suzerainty. The drama starts with the incognito Vidisha serving as a maid of honour to Dharini. The latter had already been shrewd enough to guess that her superior artistic attainments might ensnare the heart of her husband and had passed strict orders that the latter should on no account come within sight of the king.

In the meanwhile, the Parivrājikā, herself very learned but now a संन्यासिनी, had also entered by chance into Dharini's palace and was living as an honoured member of the household. She could soon recognise Malavikā as her brother's master's princess daughter, but discreet did not reveal her identity. It so happened that Dharini rather carelessly arranged for a group photo of her household and it happened to be hung up on the wall, only to be noticed by the King as he entered by chance one day. The King began to enquire as to his new entrant, but the maids of Dharini keep mum. This Dharini had a younger sister who was perhaps just then entering into her teens, Vasulakshmi by name. She was as may be quite natural in our household, "attached to her sister's husband and when Agnimitra asks everybody as to who this new girl - perhaps sweet seventeen - was, the Vasulakshmi blurts out the name Malavika. The King's curiosity is roused; in utter despair, he appeals to his कामतंत्र सचिव, his विदूषक. The latter promises to come to his rescue. He somehow discovers that the Parivrajika is interested in Malavika and enlists her help also. He also discovers that Malavika is being trained in dancing under Dharini's patronage, under a preceptor Ganadāsa. It so happens that Agnimitra is also maintaining another dance preceptor by name Haradatta and the Vidushaka cleverly engineers a quarrel between the dancing masters. To decide their relative superiority their disciples must be made to exhibit their skill on the stage within the palace and the Parivrajika cleverly arranges that the King, the queen and herself should be the judges. The innocent queen's suspicions are aroused no doubt, but Ganadāsa's threat to resign if his pupil, though she had joined his dancing school rather very late, would not be allowed to come up on the stage by the Queen. She naturally yields and the wily Vidushaka pretends to say that he is only desirous of witnessing an उरभ्रसंपातं two rams fighting - पश्यामः उरभ्रसंपातं किं मुधा वेतनव्ययेन - why pay them uselessly? The dance is arranged in the second act and the wily Vidushaka cautions the King not to rouse the suspicions of the queen further by his exuberance of joy at seeing Malavikā's exquisite loveliness. The dance even surpasses their fondest anticipations and naturally is praised by the learned Parivrājikā. The witty Vidushaka is ready to present Malavikā the King's golden bangle, and when questioned by the presiding Parivrajikā, 'what do you mean by presenting Malavika without adjudging the relative merits of the two dancemaster's disciple', he calmly replies, 'because it is not मम, it does not pinch my pocket in any way' - परकीयमिति कृत्वा. This

produces an all round laughter, and Malavikā's smile makes the bewitched King all the more enthralled. The विदूषक warns the King उपस्थितं नयनमधु, सन्निहितं माक्षिकं च, the honey is near no doubt, but the honey bee (allegorically Dhārini) is nearby and the King must now be all the more alert. He suggests that the other dance must be postponed for the next day since the King's doctors would object to the King taking a late meal.

Though Dhārini had by this time scented the truth about the King's eager desire to marry Malavika somehow, Iravati the second wife, till now the भोगशायी, could not swallow the bitter pill. She prays for an appointment with the King and the latter perhaps without consulting the Vidushaka, consents to be with her almost at the very time when Malavika was directed to perform the Ashoka Dohada. This latter has to be performed by Dhārini since the Ashoka has delayed in flowering and the Vidushaka cleverly manages to give her a violent push as a result of which she entrusts the task to Malavika, promising at the same time that if the tree should flower within 5 night, the latter would have her heart's most cherished desire fulfilled. The Vidushaka cleverly gets to know all this and leads the King dreaming and about the previous day's dance, into the garden. Iravati has also come there with her clever C.I.D Nipunika by name and the latter points out to her - चूतांकुरं विचिन्वतीः प्रियाया कामं दद्यात्, suggesting that Malavika was a new ant' that would sting her mistress and become a new star dominating the King's mind. The King and the Vidushaka have no inkling into this possible danger and here is a unique scene, wonderful alike in conception and execution, where 2 sets of people from different sides overhear and overlook at Malavika and Bakulavalika, the last two not knowing that they are being keenly watched. This latter maid of Malavika has already been taken into his confidence by the Vidushaka and the maid slowly encourages the despondent lady to love the King. As the Ashoka tree was being kicked by her left leg by Malavika, the King, led on by the Vidushaka, rushes forward to express Malavika to fulfil his Dohada also! Least did he expect that Iravati would pounce on the King saying - दूरय! दूरय! अशोकः केवलं पुष्यति, अयं पुनः पुष्यति फलति च!!! The helpless King looks to the विदूषक who coolly remarks लोकेन गृहीतस्य कुम्भीलकस्य साधिष्ठानेन दोषितो ऽस्मीति वक्तव्यं भवति, that the thief caught red-handed must blurt out that he was only trying his hand at the scientific circular boring of the hole. The hapless King has only to fall at Iravati's feet after making a lame excuse that he flirted with the new girl just because she was delaying. The irate Queen said nothing and departs even while the King is bent in his prostration and the wily Vidushaka asks him to get up as the Queen might soon relent and beat a hasty retreat like the Vakra gati of Angāraka or Mars

which the astrologers assert is even more dangerous - मातृगृहे इव अनुवर्त्तते. The offended queen has however complained to the Senior queen who directs that both Malavika and her accomplice Bakulavalika should be consigned to an unused cell from where she should be released only on production of her own signet ring. The resourceful Vidushaka at once conceives an ingenious plan to effect their release and what is more important for the King to see that the lovers are brought together in the Samudragriha. The Parivrajika has been requested by Dharini meanwhile to narrate stories to her to while away the tedium of the pain in her leg. The King, sufficiently instructed by the Vidushaka walks in to ask his Senior Queen about her leg pain. At that time, suddenly the Vidushaka rushes in, crying hoarse that he has been severely bitten by a poisonous serpent in the garden where he had gone to pluck flowers as he had planned to visit the Senior queen with them. The doctor Dhruva-siddhi, who was however already properly instructed by the Vidushaka, was sent for by Dharini to relieve the Vidushaka of his snake bite. The doctor sent word to say that his medicine chest and other apparatus could not be carried to where the Vidushaka was. The only other alternative was to carry the विदूषक in a stretcher to the doctor's dispensary. Soon word was sent by the doctor that he wanted something having a serpent mark and the unsuspicious queen at once gave her ring. The ring was now naturally used to effect Malavika's release and a दिवसकेत or a daylight ~~joining~~ or a matinee show was arranged for the King. The clever Vidushaka asked Bakulavalika to stay outside and himself mounted fraud. But unfortunately he dozed away and cried out in his sleep 'मालविके, इरावतीमतिक्रामन्ती भव' and this was sufficient clue to Nipunika's maid. She purposely took up a crooked stick and threw it on the sleeping Vidushaka who cried out in agony thinking that he had been recompensed for deceiving the Senior queen. His cry ~~brought~~ out Malavika and Agnimitra holding each other by the hand, only to be caught red-handed by Iravati who also happened to be near. The King's awkward face brightened when news was brought that Vasulakshmi the Senior Queen's baby-kid was terribly convulsed by a terrible monkey and the King, whose presence alone would comfort the baby, was immediately required in the Queen's apartment. Iravati and Nipunika cherishing their grudge against Malavika, also have to depart abruptly, swearing revenge. The Vidushaka thanks his friend the monkey (whom he recognised too late) for saving the King and Bakulavalika also depart with drooping faces, but are consoled by the announcement that the Ashoka has also flowered. The last act opens, again, under the spreading Ashoka tree, under very happy auspices. The Commander Virasena has defeated Yajnasena and both the cousins have sent presents and hostages. Among the latter are two maids of Malavika.

Dhanini has already sent word to Iravati warning her against putting up further obstacles to Malavika's marriage which she has already decided upon. As though to confirm her desire, it is revealed by the maids that Malavika is the Vidarbhan Princess whose hand was already promised to Agnimitra and the Parivrajika narrates the story of her parentage to the wondering royal party.

In the later two dramas, the Vidushaka's ingenuity is not at all in evidence. As a matter of fact, his presence is a drag on the King, but some of his remarks are witty. If the moon rises, he is round like a sweet laddu: पर्णमोदकसदृशीम् उदितो राजा द्विजातीनाम्। In Svarga, there is no happiness, people only imitate the fish inasmuch as they do not wink. There are many similar witty remarks. Urvashi when playing the part of Lakshmi, is asked by her father the Samudraraja whom she wishes to marry and the slyly remarks instead of Purushottama Purusavas as her heart was then already dedicated to the latter. If she wants to steal a glance of Pururavas, she cleverly pretends that her leg is run in by a thorn and that the skirt of her saree is entangled into a nearby creeper. She comes from behind and hides his eyes even while she is invisible and gives the King a happy surprise. There are two many such instances which cannot be fully reproduced.

The Vidushaka remarks: छिन्नं हस्तः मत्तस्य पलायते धर्मो भवतीति ज्ञायते, of the fish escapes the wrath of the King, he says, the same theme.

The 'overlooking' and the 'overhearing' is there in almost every drama; Dushyanta rushes in dramatically as though to protect the mischievous miscreants; Shakuntala is asked by the maids when the bee hovers around her face to cry to the King for help, राजराजितव्यानि तपोवनानि नाम. The King's entry is thus shorn of all indecorum, while at the same time, comparing the King to an भ्रमरसदृशो कुसुमे, to a bee hovering near sweet and more sweet flowers. When again in the third act Sakuntala is encouraged to write a loveletter by her maids, the overhearing Dushyanta rushes in and is welcomed by the maids - स्वागतं सखे तव दिष्ट्या मनोरथः। Dushyanta enters the forest hunting the wild animals and the hunt ended in a wifehunt! Later, he himself seems to have been hunted by fate, as it were and his life is a game of hide and seek, as it were and in the

Sri Madhva's Rigbhāshya.

तत्त्ववादेन रम्येण नवनीतेन बोधयन् ।
आनन्दवर्धनः कस्य आसीन्मध्वो हरिप्रियः ॥

At critical moments in the history of our land the Lord incarnated Himself or sent out His emissaries to put the erring people on into the right path. ~~The old~~ The old order changeth, yielding place to new,
And God fulfils Himself in many ways,
Lest one good custom should corrupt the world
declared
to Tennyson and this fact is proved in the history of the religious upheavals of any country in the world. In our country also, the religious prophets, who could be termed the Messengers of the Timeless, showed themselves at the bidding of the Lord from time to time and tried to redeem their less fortunate brethren. Samkara, the Avatara of Siva as his followers believed, came in to stem the tide of Buddhism and resuscitate Sanatana Dharma but his emphasis was too ~~great~~ much on jnāna which alone would lead us to salvation. This of course was quite necessary at the time since the masses were being weaned away from their Vedic moorings by the atheist Buddhist philosophy. After the lapse of a few centuries, Ramanuja, the incarnation of Adishesha as his followers believe, appeared on the scene and preached the gospel of Sharanāgati or absolute surrender or dedication to God which alone would lead us on to salvation. The pendulum had swung to the other extreme and Madhva, the next prophet, believed to be the third incarnation of Vāyu, preached the gospel of the golden mean between the two extreme views of the previous prophets and pleaded for a proper blending of the jnāna or religious love and karma or human effort — jnāna karmasamuchchaya, which along with bhakti or devotion to the Supreme would secure redemption for us.

This Dvaita philosophy of Sri Madhva has often been misunderstood and even misrepresented. When Madhva argued with relentless logic, for example, that the human soul and the Divine soul would always remain ~~far apart~~ separate, even in the redeemed state, the

[illegible] continuing to be the servant even there, the
[illegible] of the [illegible] began to hurl
[illegible] views and present him in an unfavourable light.
As the late C. R. Krishna Rao explained clearly in his
English book dealing with Sri Madhva, His Life and
Doctrine published on 22-6-1929 by the Council of
Sri Madhva Murti Seva Sangha, Udupi, the main task
which that council addressed itself under his
[illegible]ened inspiration was to combat this misrepre-
[illegible]tation. It was in the year 1926 when he was visiting
[illegible]self at Udupi that the idea of starting this Sangha
was mooted by him. The late Harpur Srinivasa Rao
retired Executive Engineer, Mysore, than whom there was
no greater Madhva scholar then living, blessed this
venture when he visited Udupi that year and the Pandits
of the S. M. S. P. Samskrit College, where I happened to be the
acting Principal that year, responded wholeheartedly to
the call of the Sangha. Now after 40 years, this labour
of love started under such auspices by this band
of selfless scholars, is crowning its efforts with the
translation into Kannada of that last but most signi-
ficant (though small) work of Madhva, the Rigbhashya.

In my sloka at the beginning of this article,
I have compared this Bhashya to Navaneeta, freshly
prepared butter. This is the butter churned out by him
from the Rig Veda. The adversaries of Madhva, be it noted,
might not have liked his philosophy because of its
extremely uncompromising nature, but they had to
concede, in the interests of true and accurate scholarship,
the title Tattvavaada or doctrine of truth to it. Madhva
Acharya (1302-1337 AD), the author of the Sarva Darshana
Sangraha refers to Poornaprajna darshana - Poornaprajna
being one of the names of Madhva - by this appellation. I
have also referred to him as Vishnupriya in my sloka
as he was never tired of emphasising that the greatest
God was Hari or Vishnu. This was the central plank of his
doctrine as taught to him by Vedavyasa in Badarikaa-
shrama, where his followers believe, he resides even now,
[illegible] at the feet of his Guru. The Hari Vamsha [illegible]
[illegible]

Madhava was a master-mind which [illegible] the treasures of Sanskrit literature, not excluding the Vedas even. If Sri Sankara or Ramanuja would only [illegible] of the Vedic hymns and would not dare to touch them except very indirectly, Madhva exhibited his mastery over them also, and only illustratively, commented on the first forty sooktas of the Rig Veda, perhaps, suggesting that if time were at his disposal, he could have commented on the entire Vedas also in a much better way than Sayana. As it is even with this fragmentary commentary, he has [illegible] to the satisfaction of the scholars that the central doctrine of the Vedas was definitely the supremacy of Vishnu. The [illegible] Purusha declares in unequivocal terms: [illegible]

[illegible]

The fates had however willed otherwise; the purpose of Madhva's incarnation was to preach this doctrine of Vishnu's supremacy by establishing and consolidating his new faith of promise which he bequeathed to his disciples. This was itself a Herculean task which exposed his energy for more than 50 or 60 years and only 2 or 3 years prior to his shuffling off his mortal coil, he started and laboured hard to show that Vyasa's central teaching even in the Rig Veda was this doctrine as revealed by his Brahma Tarka and Nirukti which were somehow available to him in his incessant search for manuscripts. These two were the most precious in his collection as can be gleaned from the quotations from in his various works. (The late C. R. Krishnamacharlu has collected after patient endeavour almost all the available quotations from the Brahma Tarka and published them eighty prior to his death). These two books are irretrievably lost now; they had preserved the tradition of Vyasa faithfully and following this tradition faithfully, Madhva and his disciples, in the true spirit of [illegible] sought to listen to his message and [illegible] Vyasa's ~~trumpet~~ clarion call.

[illegible] verses, the greatest of the literary critics [illegible] in about 930 A.D. It was [illegible] from Kashmir [illegible] emphasised that the essence of his [illegible] not the straightforward meaning of the [illegible] text, but the [illegible]

was employed. This theory of suggestion he called by the peculiar name Dhvani and this theory holds sway in literary circles even today. What Shankaracharya did for Indian philosophy was exactly the same. He suggested that if Agni be the God worshipped in the opening sookta of the Rig Veda, it was not he that was meant to be worshipped throughout. It was the Sarvajeevaprantaraa, the indwelling soul in every creature, Vishnu alone that was really worshipped. Just as Sankaracharya is acclaimed as having worked out an elaborate and grand synthesis of all that had been said on the subject of literary criticism prior to him, Madhva, historically the last of the great Bhagavatpaadas or prophets in the line of Veda Vyasa, worked out a philosophical synthesis which supersedes and excels all others. He idealised and spiritualised the whole process and made it easily accessible to one and all who cared to listen to his devotional hymns, the most exquisite among them being his Dvaadasha Stotra, this ecstatic song, sung by him in his exquisite joy at finding the image of Krishna which had come in search of him and was installed by him later in Udupi, provided the masses with the essential tenets of the Bhagavata Dharma which according to him was the very essence of the Brahmen sutras - ब्रह्मसूत्र (the stotras) His devotional fervour was infectious and spread like wild fire among his disciples and the result was the exquisite Devaranaamas or devotional songs sung by Purandara, Kanaka and other saintpoets. Madhva, the unique critic, regarded the Rig Veda as one of the best pieces of suggestive poetry inspired by the reverential feelings animating the sages and flowing out towards the Supreme God Vishnu as underlying Agni, Yama, Varuna and other gods. Rasa Bhakti, according to him could be described as the essence of Vedic effusions; in a God intoxicated state spontaneously from the pure fountain of their hearts in unpremeditated songs. It was reserved for Madhva alone to show how the Raso Vai Sah underlying the Upanishads also animates the Veda. Veda Vyasa had stopped, according to him, if Badarayana Vyasa had stopped with applying the principles of interpretation only to the Upanishadic Brahman in his Brahmasutras, he should

feel equally justified in extending this underlying interpretation also to the Veda, by extracting its adhyaatma or esoteric interpretation. The truth of Madhva's stand has been vindicated by Dayananda Sarasvati of the Arya Samaj and more recently by Maharshi Aurobindo in Pondicheri. Sri T. V. Kapali Sastri in his commentary entitled Siddhaanjana published in 1950 in Pondicheri Ashram has also hailed Madhva's unique interpretation. These are all Advaitins and another famous Vishishtadvaitic scholar, Sri D. T. Tatacharya of Tirupati also pays a handsome tribute to Madhva's interpretation in his Krishnaswami Rao's Endowment Lectures delivered in Madras University in 1948. Dr B. N. K. Sharma of the Ruparel College, Bombay rightly observes that Madhva's approach is designed for the satisfaction of the spiritual and mystic thought needs of humanity and is fully in line with the latest psychological findings also. There are for every Mantra, according to him, 3 meanings: (1) as referring to Agni or the individual God directly addressed (2) as referring to the indwelling Vishnu and (3) its adhyaatmic interpretation. A certain Paingi Shruti - which also is uncurrent at present - is quoted by him in support as it was available to him then. (It must be noted that both Sri Samkara and Ramanuja quote certain uncurrent Shrutis also):

सर्वोत्कर्षे देवदेवस्य विष्णोः महातात्पर्यं नैव तान्यत्र सत्यम्।
अवान्तरं तत्परत्वं तदन्यत् सर्वागमानां पुरुषार्थस्ततोऽतः॥

Another Puranic passage is also cited by him:

सर्वज्ञं सर्वकर्तारं नारायणमनामयम्।
सर्वोत्तमं ज्ञापयन्ति महातात्पर्यमत्र हि॥
सर्वेषामपि वेदानामिति ह्यस्य पुराणयोः।
प्रमाणानां च सर्वेषां तदर्थं चान्यदुच्यते॥

Sri Kapali Sastri in his Sanskrit introduction approving quotes the three meanings as given in Mantraarthamanjaree of Raghavendra Swamin's Commentary on Rigbhashya, of course omitting the grammatical part. He regrets to note that very few [illegible]ts of the Madhva faith alone know these interpretations.

Every syllable of the Vedas, Puranas, and Epics was written according to him, only to proclaim this most important truth

of Vishnu's supremacy. The Aitareya Aranyaka mantra II.ii ends with this eloquent eulogy of Vishnu: एतमेव (नारायणं) सन्तं तं वा एता: सर्वा ऋच: सर्वे वेदा: सर्वे घोषा: एकैव व्याहृति: प्राण एव प्राण ऋच इत्येव विद्यात्. In one of his Comments on this Key Upanishad which was his favourite, he declares: ऋचस्तु विशेषत: इन्द्रादिनामवतो विष्णो: गुणान् अल्पज्ञानामपि प्रकाशयन्ति, that these hymns proclaim the virtues of Vishnu (who possesses the names of Indra etc also) for the sake of ignorant people like us. Even the names of the lesser gods, according to Madhva, primarily refer to Vishnu, but for practical purposes, of human needs, are pressed to yield the sense of the lesser gods who discharge their functions at His pleasure. They derive their limited powers from the Primary Eternal Power House which is Vishnu. The world is thus the veritable family of Vishnu, in which the Pater Familias is Vishnu, Mother His Consort Lakshmi, Brahma their son, Adi Shesha their Couch, Siva their grandson, His Vehicle Garuda, and His family house the Ocean washing His feet: लक्ष्मीर्जाया सुरवरगुरु: पद्मभूर्यस्य सूनु:

शेष: शय्या, त्रिपुरदहनो यस्य पौत्रो, गरुत्मान्।
वाहश्चाण्डं, सदनमुदधिर्यत्पदक्षालनार्थ:
चित्रं चित्रं जगति महतस्तस्य पुंसश्चरित्रम्॥

Verily such a Mahāpurusha must be regarded as the Most High the SARVOTTAMA. Among these, there is a strict gradation and seniority - Vishnu, Lakshmi, Brahma, Vayu etc. Sri Samkara and others following him would prefer to dichotomise the Rig Veda into Jnaana and Karma Kaandas, as according to them the latter served the purpose of eulogising only the Karma or sacrificial ritual and so should be deemed as being of mechanical import. But Madhva showed that such a dichotomy, if at all it is done only for the sake of a working hypothesis as to these so-called Karma Kaanda mantras, he clearly showed, had a higher adhyaatma interpretation in terms of the highest Vedantic knowledge of the Brahman.

In the 780 granthas of his Rigbhashya, he could deal only with the first 3 adhyayas in the first Ashtaka and only the first 40 Sooktas of the Rig Veda. In his Aitareya Upanishad Commentary, Karu[illegible]naya and elsewhere, he has similarly commented on other representative sooktas in other contexts (as अपाश्चितं वस्तु बिभर्ति, अपाङ् प्राङेति.

and through a lucky stroke of fortune, he regains his long lost wife and what is more interesting, he is reunited with his son also! He was all along under the impression that his wife was dead, but what a lucky surprise awaits him on his return journey after defeating the enemies of Indra! Sarasatha in the Raghuvamsa is cursed by the dying sage to die, separated from his sons, and he claims the curse to be a blessing in disguise since it assured him that he would be having sons! Kaikeyi and so came and whispered in the form of grey hair into Dasarathas ears, old age was apprehensive of prosperity be invested in Rama - कैकेयीं कयेवाह पलितच्छद्मनो जरा. The poet could not say whether Bharata's feet or vice versa - कुङ्कुमरजप्रणतिभङ्गुरदृढव्रतं Rama left behind him 2 कीर्तिस्तंभ or Pillars of Victory in the form of the two chiranjivis Hanuman and Vibhisana कङ्कणिशेष पवनतनयं चागतः स्थापयित्वा कीर्तिस्तंभे द्वयमिव गिरेः

Kalidasa is often compared to a दीपशिखा कालिदासः a lamp in the Elysian garden of literature. The lamp is a bright कृति and when his lamp is held in front of the kings seat in Indumati's Svayamvara hall, he particular fall as prise in Indumati's Svayamvara hall, he particular King tries to show himself at his best and frandest as when the photographer asks us to appear smiling just when he clicks, and says two and Mankyu! But after the lamp is taken away, the old King lapses into darkness and he is the most disappointed man with a drooping countenance and lanfing looks - सञ्चारिणी दीपशिखेव रात्रौ यं यं व्यतीयाय पतिंवरा सा। नरेन्द्रमार्गाट्ट इव प्रपेदे विवर्णभावं स स भूमिपालः॥ How exquisite is the simile and what is more how true to life! This प्रभामहती शिखा दीप purifies and decorates Kalidasa's style - प्रभामहत्या शिखयेव दीपः, त्रिमार्गगेव त्रिदिवस्य मार्गः। संस्कारवत्येव गिरा मनीषी तया स पूतश्च विभूषितश्च॥

वर्णप्रकर्षे सति कर्णिकारं दुनोति निर्गन्धतया स्म चेतः।
प्रायेण सामग्र्यविधौ गुणानां पराङ्मुखी विश्वसृजः प्रवृत्तिः॥

सूचिवेधं मुसलं निक्षिपति = makes a mountain of a molehill - when a pin pricks, he says a pestle has fallen on him. Certain beautiful स्थापत्य - कण्ठे चामीकरस्थाय.

• Humour or Haasya may arise from the situation, character or talk. The smile may be gentle or sarcastic. Bharata suggests that a Vikaara in one's dress, modesty, deformity of limb; this humour may be one's own or in another's. स्मितमथ हसितं विहसितमुपहसितं चापहसितमतिहसितं। द्वौ द्वौ भेदौ स्यातां उत्तममध्याधमप्रकृतौ VI. 61.

Bharata in VI. 65 also declares that the imitation of शृंगार also leads to हास्य - इहं मारानुकृतिः यातु स हास्यस्तु प्रकीर्तितः। अनौचित्यप्रवृत्तिकृतमेव हि हास्यविभावत्वं, तत्र अनौचित्यं सर्वेषामेव विभावानुभावादौ संभाव्यते, तेन व्याभिचारिणां अपि विषैव वार्ता। Abhinava Gupta's explanation in his Bharati p. 297, हास्य becomes अनुचित and can become हास्याभास